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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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SCENE IN VENICE  
BY ANTONIO CANALETTO

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

### SPECIAL LOAN EXHIBITIONS WORKS BY WINSLOW HOMER ARMS AND ARMOR

**T**HE loan collection of paintings in oil and water colors by Winslow Homer, which is being brought together by a Special Committee composed of officers of the Museum and representative artists and collectors, will be shown in Gallery 20, at present occupied by paintings of the English School.

The collection of arms and armor borrowed for a special exhibition to be arranged by the Curator of this section, Dr. Bashford Dean, will be displayed in the Gallery for Special Exhibitions in Wing E.

Both of these exhibits will be shown first to the Trustees, members of the Museum and their friends at a private view to be given on Monday afternoon, February 6th, from two to six o'clock. Admission will be by ticket. A further announcement about the reception will be made in the February BULLETIN.

The exhibitions will be opened to the public on Tuesday, February 7th, and will remain on view until further notice.

Catalogues of both of these collections will be issued and will be on sale at the Museum.

### THE WINSLOW HOMER EXHIBITION

**P**LANS for the Winslow Homer Memorial Exhibition are progressing satisfactorily under the direction of the special Committee of Arrangements, which consists of John W. Alexander, Chairman; Edwin H. Blashfield, Bryson Burroughs, W. M. Chase, Kenyon Cox, T. W. Dewing, Daniel C. French, Charles W. Gould, George A. Hearn, Charles S. Homer, Samuel Isham, Roland F. Knoedler, Will H. Low, F. D. Millet, Edward Robinson, and J. Alden Weir.

The Committee has selected about twenty-five oil paintings and an equal number of water colors to show the development of Homer's art in a way that shall do

honor to the reputation of one of the most personal of American painters. Many owners of Homer's works have already signified their willingness to coöperate with the Committee, and among the paintings in oil to be included in the exhibition, the following may be announced with certainty: The Bright Side, 1891, owned by W. A. White; Sunday Morning in Old Virginia, 1877; The Undertow, 1887, lent by Edward D. Adams; The Fox Hunt, 1891, from the Pennsylvania Academy of the Fine Arts; Hound and Hunter, lent by Louis Ettlinger; Chicago World's Fair by Electric Light, 1893; Moonlight—Wood's Island Light, 1894, and Maine Coast, 1895, belonging to George A. Hearn; Banks Fishermen, owned by Charles W. Gould; and Shooting the Rapids—Saguenay River, an unfinished picture on which the artist was at work at the time of his death.

The water colors will form an equally important part of the exhibition. Homer had kept for himself certain water colors that he considered his best work, and, in fact, he chose to be represented only by this group at the Pan-American Exposition held in Buffalo during the summer of 1901. These scenes in the Bahamas and Bermudas have been procured from the Prout's Neck studio by the artist's brother, who has placed them at the disposal of the Committee. Although all cannot be shown owing to the limited space at the disposal of the Museum, a number of them will be included in the exhibition. Some of the water colors done in England between 1881 and 1883, also from the collection of Charles S. Homer, will be shown, and Mrs. Lawson Valentine will lend several water colors executed before 1880.

B. B.

### LOAN COLLECTION OF EUROPEAN ARMS AND ARMOR

**T**HE loan exhibition of mediæval Arms and Armor already announced, bids fair to be of interest to general visitors as well as to special students of these objects of art. A number of arms will be shown which take

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high rank in their class, representing the great collections which have been dispersed during the past sixty years, such as the Meyrick, Londesborough, Spitzer, Zschille, de Cosson, Heffner-Alteneck, de Belleval, Richards, and Osuna collections.

Some of the objects are of historical importance, as the remarkable coronation sword of the electors of Mayence, and parts of a harness which belonged to Philip II. Others have great artistic merit, as the casque from the collection of the Duc de Luynes. Excellent technique is represented in the work of the artist-armorers Coloman, Wolf, Seusenhofer, Missaglia, Negroli.

The exhibition will be held in Gallery E 11, in which the loan collection of rugs is at present shown. The walls will be hung with early tapestries selected to illustrate military costume. About thirty suits of armor are to be displayed, and of these four will be mounted as equestrian. Halberds, swords, firearms, and various detached pieces of armor will appear in panoplies on the walls of alcoves devoted to classified objects.

According to the plan adopted, the visitor enters the gallery from the north door, and, making a tour of the room, traces the development of the subject chronologically. He first examines objects dating from the fifteenth century, the earliest period from which mediæval armor is apt to be preserved (a few specimens only are shown which date from the late fourteenth century); in this section he will find no less than nine Gothic harnesses. Next he inspects a number of Maximilian, or fluted harnesses, which date from 1500-1530. He then turns to a series of armored figures dating from 1530-1630, selected as typical of this period, some enriched by etching, gilding, and embossing. The general arrangement is synoptic, designed for the student of this branch of archaeology, but the objects themselves are selected with especial reference to their merit as objects of art, in beauty of form, quality of workmanship, and enrichment.

Several special groups of arms will attract the attention of the general visitor. Thus, a panoply will be arranged showing rare Highland arms. Among these a suite of

claymores will be lent by Messrs. Alexander McMillan Welch, Edward Hubbard Litchfield, and William B. Osgood Field. The remarkable claymore—the primitive claymore, double-handed, with downbent quillons—of the Earls of Bredalbane will be contributed by Mrs. Rutherford Stuyvesant, and a very important dirk, probably dating from the sixteenth century, by Mr. H. G. Keasby.

An outcome of the present exposition, it is hoped, will be a fuller appreciation of the armor of earlier periods, let us say between the years 1450-1530. The armor of later date, representing in general nine tenths of the specimens usually seen, is apt to be decadent, heavy and inelegant, sometimes interesting only from the decoration which covers it.

The exhibition would not have been possible without the generous coöperation of nearly all collectors of armor in the United States; not a great number at the most—about a score contributing. The total number of objects will be two hundred. An illustrated catalogue will be issued with a view to providing a better record of the arms and armor in American collections.

B. D.

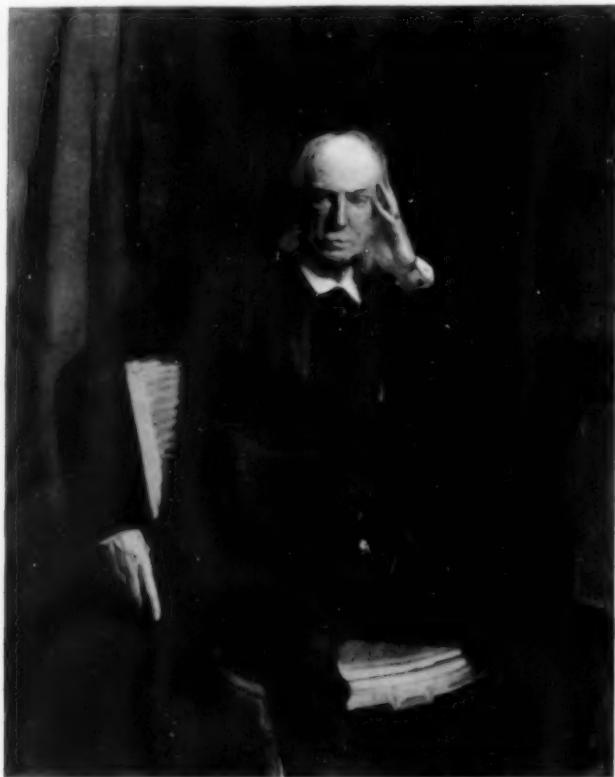
## THE MARQUAND GALLERY

THE paintings presented by the late Henry G. Marquand and formerly assembled in Gallery 14 have for several years past been rearranged in different galleries according to the system of classification toward which the Museum has been working. It has been the desire of the Trustees to show an especial appreciation of Mr. Marquand's munificent gifts, as well as his great services in other directions, to the Museum and to the art interests of the community to which he contributed in so large a degree both by his personal service and by the generous terms of his bequest, which have permitted the use of these objects in the broadest sense. It has now become possible to show some evidence of this appreciation; accordingly, the Trustees have decided to designate some one prominent room as the Marquand Gallery, as a memorial to

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their former President, and to give especial importance to this gallery by placing in it some of the more notable of his pictures, as well as other important paintings of the Museum, however acquired. The gallery at the head of the main

Mr. Marquand was one of the founders of the Museum and became its President in 1889. Before his death, in 1902, he had given to the institution a great variety of objects, including collections of classical antiquities, casts, glassware, Russian me-



HENRY GURDON MARQUAND  
BY JOHN SINGER SARGENT

stairway facing the entrance to the Museum, and forming the first of the series of halls of paintings, formerly known by its position as Number 11, has therefore now been designated as the Marquand Gallery—a place which shall contain masterpieces in the picture collection of the Museum and which, it is desired, shall also be associated with the name of a benefactor whose donations, broad policy, and devotion to the cause of art helped in a large degree to give the Museum an impetus toward development.

tallic reproductions, European metalwork and porcelains, ancient American pottery, and more than fifty important paintings. It was his wish to further and carry out to the best of his ability the high ideals established by the founders of the Museum as early as 1870.

The following are among the paintings on exhibition at present in the Marquand Gallery. Facing the entrance, is Anthony van Dyck's Portrait of James Stuart as the central figure, with Frans Hals' Portrait of a Woman on one side, his Portrait of a Man



THE MARQUAND GALLERY

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on the other, near by Johannes Vermeer's Young Woman at a Window (gifts of Mr. Marquand), and Mr. J. Pierpont Morgan's loan, Lady Writing, by Vermeer. On the south wall are shown the Young Painter, by Rembrandt, Metsu's A Visit to the Nursery, and The Courtyard, by Pieter de Hooch, all of which Mr. Morgan has lent to the Museum. The Tintoretto, Doge Alvise in Prayer (described on pages 6 and 9), and Veronese's Mars and Venus Bound by Cupid, both recent accessions by purchase, are exhibited on the north wall.

The Portrait of Mr. Marquand by John S. Sargent occupies another center. It is flanked by a Landscape with Cattle by Cuyp and a Landscape by Jacob van Ruisdael, both of which were given by Mr. Marquand.

On the wainscoting opposite the entrance to the hall has been placed a tablet with this inscription:

THE MARQUAND GALLERY  
NAMED TO COMMEMORATE THE  
GREAT SERVICES AND GIFTS OF  
HENRY GURDON MARQUAND  
PRESIDENT OF THE MUSEUM  
1889-1902

RUSKIN'S TINTORETTO

APAINTING by Jacopo Robusti, called Tintoretto, recently bought, has been placed on exhibition in the Marquand Gallery. The subject is A Doge in Prayer before the Redeemer. This picture was bought in 1852 by John Ruskin and hung for many years in the dining-room of his house at Denmark Hill. Before its purchase by him the painting was in the collection of Baron Rumoler, who, it is said, bought it of a noble Venetian family. Ruskin regarded the work as his most cherished possession and his admiration for it was shared by such friends as Charles Eliot Norton and Lord Leighton. The picture was much admired on the only occasion when it was publicly exhibited at the Royal Academy in 1896. At this time R. M. Stevenson wrote of it in the *Athenæum* for February 22, 1896.

"Another Tintoret, likewise belonging to Mr. Ruskin, is, for that master, fairly well finished, and on its own merits, a fine and curious example of his powers, as well as of his manner of treating the very difficult subject of The Doge in Prayer. The Doge is kneeling at the foot of a raised platform and near a column placed in the middle of the design, at some distance from the front and facing the spectator. The four patrons of the Mocenigo family, a race which gave several doges to Venice, have come to the Virgin's shrine in order to support the prayers of Alvise (if it be he) and Tintoret has grouped them—i.e. SS. John the Baptist, Augustine, John the Evangelist, and Gregory—on our right, a quartet of noble figures instinct with that grace which your Venetian master, who was quite aware that all the saints were gentlemen, never failed to infuse when a tutelar saint was in question. That the event celebrated in this picture, whatever it was, concerned Venice as a sea power, no one can doubt who notices that between the pillars of the building Tintoret has given posterity a view of the blue ocean, and a squadron of galleys and carracks afloat, some of which have hoisted their sails, while others have placed their double or triple banks of oars outboard and ready for a voyage. The shipping is most curious and hardly less so is the sunlit-white marble of the palace fronts conspicuous in the background of the picture. On our left is the Doge's Palace. Apart from these noteworthy though subordinate elements, lovers of Tintoret will not fail to observe with what dramatic force the master conceived and carried out his idea of the apparition of a tall and dignified Saviour and Mediator, clad in a blue robe so thoroughly radiant that, as Correggio was accustomed to have it, his Christ is the source of light in the whole of this design. Nor will they omit to notice that the saints salute the glorified vision of an almost imperial Christ like so many gentlemen who have unexpectedly met a magnifico upon the Piazza. The visitor should observe, too, that in the foreground the golden lion of St. Mark crouches, half concealed in its shadow, at the foot of the Virgin and Child."



A DOGE IN PRAYER  
BY JACOPO ROBUSTI, CALLED TINTORETTO



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In the same article, Stevenson explains the shadow on the steps at the left, as being cast by a group of the Virgin and Child outside of the picture, but with his explanation I cannot agree. To my mind it is more likely to be intended as the shadow from the flying figures of Christ and the child angels. In any case, the shadow is demanded by the composition and serves to break the long lines of the steps and to render less prominent the allegorical lion. The canvas is considered by Mr. Langton Douglas to be the preliminary study for the picture of the Doge Mocenigo in Prayer in the Collegio in the Ducal Palace at Venice, although it differs from that work in many important particulars. It is undoubtedly a preparatory study for another work, as the general freedom of handling and the changes which have been made in the design show. It is evident that another figure to the left of the Doge has been painted out, and that the sitting figure playing the lute at the left has been sketched in over an obliteration. Withal the work is complete and these evidences of the labor of composition serve to bring the beholder closer to the artist and to give to the work a quality of intimacy that one gets so frequently from a great master's drawings.

In this picture and the Mars and Venus, by Veronese, shown last month, the Museum has acquired two excellent examples of the best of Venetian art at its prime.

B. B.

REARRANGEMENT OF THE JARVES COLLECTION OF GLASS

HERE has recently been installed in Addition F a collection of early European glassware. This is not a new acquisition but is the larger part of the James Jackson Jarves Collection, presented to the Museum in 1881, which for some time past has been withdrawn from exhibition pending its present rearrangement. Unfortunately, the character of the walls of the stairway against which the display-cases are placed

provides an insufficient space, even now, for its exhibition as a whole. Notwithstanding this, however, a chronological sequence of arrangement has been attempted, an arrangement which will necessitate a change of material from time to time. At present, Italian glassware alone is shown, embracing material ranging in date from about 1500 to the early years of the eighteenth century.

In ascending the stairs, one is first struck by the soft glitter of the clear *crystallo* wares and the jewel-like tones of the colored glasses displayed in the first case. Here are the earlier types, the goblets, bowls, ewers, and dishes decorated with floral, figured, and armorial designs in gold and enamels dating from the opening years of the sixteenth century. Exquisite examples of *crystallo* are the dainty wine glasses, often with colored handles, on baluster or bulbous stems, and the graceful *tazzas*-shaped or covered dishes of *ensumé* or crystal-clear glass.

In the cases beyond are many forms typical of seventeenth-century glass, notably long, funnel-shaped or fluted brimmed wine glasses, still preserving the extreme delicacy and refinement of the earlier baluster or bulbous stems, and splashed and festooned glasses, the former in varied colors, the latter in an opaque white glass both classes survivals of a Roman or Egyptian prototype.

The schmelz or marble glasses, the aventure—a discovery of the Miotti factory, and the girasole or opalized glass are new. In the two upper cases are the wares of the Briati factory of the early eighteenth century, in most cases preserving earlier forms of colors, together with reproductions of murrhine, marbleized, and other forms of mosaic and variegated glasses after the ancient glass work of Alexandria, manufactured by the Murano Company about the last quarter of the nineteenth century. It is intended to place specimens having colored bodies on shelves which will soon be built inside the first two windows, so that the dull but glowing ruby, emerald, sapphire, and amethyst tones, so dear to the glass worker of old, may be seen to advantage.

G. C. P.



## NOTES

**M**EMBERSHIP.—At the last meeting of the Board of Trustees, held December 19th, the persons whose names are given in the following lists were elected to membership:

HONORARY FELLOW FOR LIFE  
C. F. WILLIAMS

FELLOWSHIP MEMBERS  
BARRON G. COLLIER  
MRS. W. R. THOMPSON  
NATHANIEL WHITMAN

SUSTAINING MEMBERS  
GEORGE GRANT MASON  
THOMAS M. CLELAND  
SAMUEL T. HUBBARD  
T. P. ALDER

The following transfers of memberships were also made:

FELLOWS IN PERPETUITY

RALPH SMILLIE to succeed EDWARD D. SMILLIE  
EDWARD W. ROOT to succeed SALEM H. WALES

**THE MURCH COLLECTION.**—A supplement containing an account of the Murch Collection of Egyptian Antiquities, presented to the Museum in 1910, by Miss Helen Miller Gould, is issued with this number of the BULLETIN. The description of this valuable exhibit, which is one of the strongest collections of scarabs, seal cylinders and other forms of seals that has yet been brought together and includes other historically important objects, has been prepared by Mr. A. C. Mace of the Egyptian Department.

The collection will be on view in the Recent Accessions Room during the month.

**THE BULLETIN.**—The present number begins the sixth volume of the BULLETIN. With it will be found an index and title-page to Volume V for use in binding.

**CHILD WELFARE EXHIBIT.**—The Museums of the City, embracing the American Museum of Natural History, the Brooklyn Institute Museum, the Aquarium, Botanical Garden, Zoölogical Park, and the Metropolitan Museum will combine in an exhibit to be shown under arrangement of a Committee on Libraries and Museums at the coming exhibition at the Seventy-first Regiment Armory in January. The purpose of the Child Welfare Exhibit is to present a picture of child life in New York and to "demonstrate the economy of concentrating effort for human betterment upon the children of to-day, and so lessen the social waste and financial burden of the charities and reformatories of to-morrow."

The exhibits of the Museums will show the part they play in the education and well-being of the children.

**HUDSON-FULTON EXHIBITION OF PAINTINGS.**—The Catalogue de luxe of the Dutch Paintings in the Hudson-Fulton Exhibition, which has occupied a year in preparation, is now ready for delivery, and may be had at the Museum at the price of fifty dollars a copy. The volume is of quarto size, measuring 14 by 10½ inches, and contains a photogravure plate, printed on Italian hand-made paper, of each picture included in the exhibition; while the text, by Dr. W. R. Valentiner, is practically the same as in the earlier catalogues, revised and corrected.

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**RUG EXHIBITION.**—The exhibition of early Oriental rugs which has been open since November 1st will close on January 15th, giving place, as noted elsewhere in this BULLETIN, to the special loan collection of arms and armor. The catalogue of the rugs will be kept on sale at the catalogue stands having proved itself to be a useful contribution to the subject.

**THE LIBRARY.**—The additions to the Library during the past month were 134 volumes, divided as follows: by purchase 126; by gift 8.

The names of the donors are, Mr. Charles L. Borgmeyer, The John McBride Company, General Rush C. Hawkins, Miss Florence N. Levy, H. M. The Emperor of Russia, Mrs. Rutherford Stuyvesant, and Mr. Edward Harmon Virgin. Seventeen photographs were presented by Mrs. Annie Nathan Meyer.

The attendance during the month was 852.

The large number of Museums that now issue *Bulletins*, will be seen from the following list: Berlin Amtliche Berichte aus den Königlichen Kunstsammlungen; Boston

Museum of Fine Arts; Buffalo Fine Arts Academy; Brooklyn Institute of Arts and Sciences; Pratt Institute Library, Brooklyn; Charleston Museum; Detroit Museum of Art; Milwaukee Public Museum; Minneapolis Society of Fine Arts; Newark Museum; New York Public Library; Société de Saint-Jean, Paris; Pennsylvania Museum; University of Pennsylvania; Carnegie Library, Pittsburg; Portland (Oregon) Art Association; Springfield City Library; Toledo Museum of Fine Arts; Worcester Art Museum. All of these periodicals will be found in the Library.

**ATTENDANCE.**—The following table will show the number of visitors at the Museum during the month of November. The attendance for the same month of the previous year is shown for purposes of comparison.

	1909	1910
17 Free days .	71,607	18 Free days .
11 Evenings .	6,627	4 Evenings .
4 Sundays... .	39,592	4 Sundays... .
9 Pay days .	<u>15,568</u>	<u>8 Pay days .</u>
	133,394	3,138
		62,593

The greater attendance in 1909 was due to the Hudson-Fulton Exhibition.





MANTELPIECE ORNAMENTED WITH  
TUTENAG  
BY ROBERT AND JAMES ADAM

## PRINCIPAL ACCESSIONS

**G**OTHIC ARCHITECTURAL SCULPTURE.—There has just been received from Mr. George Blumenthal an important gift of three pieces of French Gothic architecture consisting of a doorway and two windows. These will be described in a later number of the BULLETIN, after they have been placed on exhibition in the Recent Accessions Room.

FURNITURE.—An unusually beautiful and perhaps unique example of eighteenth-century woodwork in the form of a mantelpiece has been added, by purchase, to the Museum's collection of English furniture. As an example of the delicacy of workmanship and refinement of line so characteristic of the productions of the Brothers Adam, this charming piece speaks for itself. The design is classic in its simplicity, consisting of three panels with a draped urn and drapery festoons, surrounded by a frame of waterleaf or acanthus. It is not the design, however, which makes this mantel unique, but the uncommon material with which it is decorated. The graceful urn, the flowing drapery, the rich acanthus borders are all composed of a species of white alloy called tutenag, discovered by the son

of a certain William Tutin, of Nottingham, toward the end of the eighteenth century. Tutenag was never commonly used in cabinet work. In fact, as a decorative adjunct it was soon given up, probably on account of its costliness. Its essential property is that of not readily oxygenizing or tarnishing. This, in part, at least, accounts for the perfect preservation of the piece in question; we say in part, for when found it was literally buried under at least eight, and perhaps ten, coats of paint of various colors. As to provenance, it comes from a house which originally stood in Spitalfield Square, London, a mansion that had, perhaps, belonged to one of those successful Huguenot silk weavers, who settled in Spitalfield soon after the revocation of the Edict of Nantes in 1685. In

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the same room there were a frieze and a second mantel similarly decorated, also a mahogany dado rail ornamented with acanthus or waterleaf. Part of the rail and the second mantel were saved when the house was pulled down, but the latter was so damaged as to be useless.

G. C. P.

A SCENE IN VENICE BY CANALETTO.—At the meeting of the Committee at which the Tintoretto and the Veronese were bought, it was also decided to purchase the important picture by Antonio Canaletto (1697-1768) *A Scene in Venice*, which is now placed on exhibition in Gallery 30. This painting comes from Sir George Donaldson's collection and was exhibited at Burlington House in 1907. It is a view of the entrance to the Grand Canal with the Piazzetta on the right, the Library of St. Mark with groups of people in the distance,

and, on the opposite bank, the canal with the church of Sta Maria della Salute and the Dogana. A Scene in Venice exemplifies the qualities which have won for Canaletto his reputation as the greatest of Venetian painters of pure landscape. The drawing of the buildings, done with T square and compass, is as exact and descriptive as an architect's rendering, yet lively and interesting owing to the beautiful quality of the paint and the rich, glowing color. The figures are painted with equal exactness and liveliness and take their place admirably in the scheme of the picture. Though their purpose is not of primary importance, great attention has been paid to the character of each. The real nobility of the work, however, is mostly due to the design with its noble sweep of sky—a nobility that the later men, Canaletto's followers and imitators, never approached.

B. B.



## COMPLETE LIST OF ACCESSIONS

NOVEMBER 20 TO DECEMBER 20, 1910

CLASS	OBJECT	SOURCE
CERAMICS.....	†Collection of thirty-one tiles with inscriptions, Chinese Chin and Han dynasties .....	Purchase.
	†Mezzo-majolica plateau, Italian, fifteenth century.....	Purchase.
	†Blue and white plate, and tortoise-shell plate, Staffordshire, English, early nineteenth century.....	Gift of Mrs. Abraham Lansing.
FURNITURE AND WOODWORK	†Inlaid desk, three Chippendale chairs, middle of eighteenth century—English.....	Purchase.
	Chair, English, seventeenth century; two chairs, late Queen Anne; desk, style of Sheraton; side table, style of Adam.....	Purchase.
	†Chair, style of Adam, English, late eighteenth century.....	Gift of Miss Emily Tuckerman.
STAINED GLASS.....	†Panel, arms of Mattheus Seutter, Swiss, dated 1584; panel, arms of Böhler family, Swiss, dated 1581; panel, arms of Family of Martin Boger, South German, dated 1565.	Purchase.
IVORIES.....	†Two carved ivory cups and covers, South German, about 1620.....	Gift of Mr. Robert Gordon.
MEDALS, PLAQUES, ETC....	†Bronze plaque, Francis Davis Millet, by Augustus Saint Gaudens, 1879.	Gift of Mrs. F. W. Adlard.
METALWORK.....	†Bronze figure, Persian, thirteenth to fourteenth century.....	Gift of Mr. K. Aharonian.
	†Silver beaker, maker, Frederick Hildebrand, German (Nürnberg), dated 1555.....	Purchase.
	†Engraved silver box, maker, Theodore de Bry, German, sixteenth century .....	Purchase.
	†Four pieces of Sheffield plate: argyle, taper-stand and pair of scallop shells, English, late eighteenth century.....	Purchase.
PAINTINGS.....	†Landscapes, by Homer D. Martin... †Recent Accessions Room (Floor I, Room 6).	Gift of Mr. J. Pierpont Morgan.

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CLASS	OBJECT	SOURCE
PAINTINGS.....	†Head of Christ, by Thomas Nast, 1901.....	Gift of Mr. J. Pierpont Morgan.
	†The Doge Alvise Mocenigo in Prayer, by Il Tintoretto.....	Purchase.
	†Scene in Venice—The Piazzetta, by Canaletto.....	Purchase.
	†Painted book cover, School of Ambrogio Lorenzetti, Siena, dated 1343.....	Purchase.
TEXTILES.....	†Piece of bobbin lace, Pottekant, (Antwerp), Dutch, about 1750.....	Gift of Mrs. Dean Sage.
	†Four pieces of bobbin lace, French (Touraine), early nineteenth century.....	Gift of Miss Julia Chester Wells.

LIST OF LOANS

NOVEMBER 20 TO DECEMBER 20, 1910

CLASS	OBJECT	SOURCE
CERAMICS.....	*Five pieces of faience added to the Le Breton Collection, French, sixteenth to eighteenth century.....	Lent by Mr. J. Pierpont Morgan.
(FLOOR II, ROOM 6)	Beaker, Chinese, Ming era.....	Lent by Mr. J. Pierpont Morgan.
DRAWINGS.....	*Crayon, Portrait of Sir Caspar Purdon Clarke, by William Carey Brazington, 1908.....	Lent by Mrs. William Carey Brazington.
FURNITURE AND WOODWORK	*Inlaid door and frame, Tyrolese....	Lent by Miss Emily Tuckerman.
PAINTINGS..... (FLOOR II, ROOM 29)	Madonna and Child, by Bernardino Pinturicchio, Umbrian School.....	Lent by Mr. Theodore M. Davis.

†Recent Accessions Room (Floor I, Room 6).

\*Not yet placed on exhibition.

**THE BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART**

FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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**MEMBERSHIP**

**BENEFACTORS**, who contribute or devise. \$50,000

**FELLOWS IN PERPETUITY**, who contribute.....

5,000

**FELLOWS FOR LIFE**, who contribute....

1,000

**FELLOWSHIP MEMBERS**, who pay an annual contribution of.....

100

**SUSTAINING MEMBERS**, who pay an annual contribution of.....

25

**ANNUAL MEMBERS**, who pay an annual contribution of.....

10

**PRIVILEGES**.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The **BULLETIN** and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

**ADMISSION**

**HOOURS OF OPENING**.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

**PAY DAYS**.—On Monday and Friday from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

**CHILDREN**.—Children under seven years of age are not admitted unless accompanied by an adult.

**PRIVILEGES**.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

**COPYING**.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

**THE COLLECTIONS OF THE MUSEUM**

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

**EXPERT GUIDANCE**

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

**THE LIBRARY**

The Library, entered from Gallery 15, containing upward of 20,000 volumes, chiefly on Art and Archaeology and over 29,000 photographs, is open daily, except Sundays, and is accessible to students and others.

**PUBLICATIONS**

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

**PHOTOGRAPHS ON SALE**

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

**RESTAURANT**

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte 10 A.M. to 5 P.M. and table d'hôte from 12 M. to 4 P.M.

THE METROPOLITAN  
MUSEUM OF ART

THE  
MURCH COLLECTION  
OF  
EGYPTIAN  
ANTIQUITIES



SUPPLEMENT TO THE BULLETIN OF  
THE METROPOLITAN MUSEUM OF ART  
JANUARY, MCMXI



THIS COLLECTION  
OF  
EGYPTIAN ANTIQUITIES  
WAS PRESENTED TO  
THE METROPOLITAN MUSEUM  
OF ART  
BY  
MISS HELEN MILLER GOULD  
MCMX





FIGURE 1

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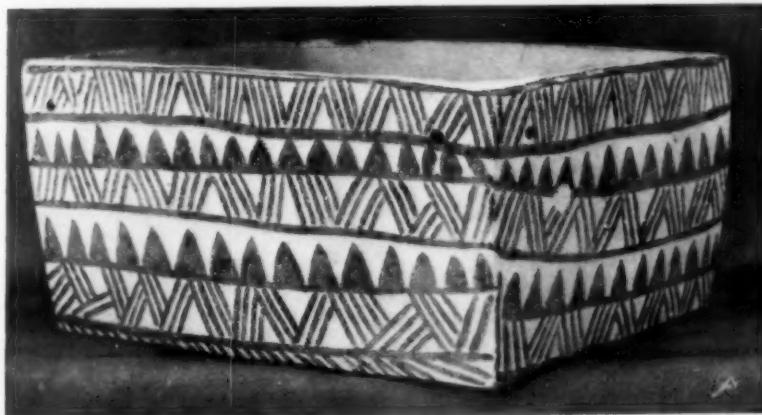


FIGURE 2



## THE MURCH COLLECTION OF EGYPTIAN ANTIQUITIES

In the June number of the Bulletin announcement was made of the gift to the Museum by Miss Helen Miller Gould of the Murch Collection of Egyptian Antiquities. The Collection has since been completely classified and catalogued, and we can now, so far as is possible within the necessarily confined limits of the present article, give a somewhat detailed account of the objects of which it is composed.

The Collection was formed by Dr. Chauncey Murch, who for about twenty-five years directed the work of the American Presbyterian Mission at Luxor, and who thus had an unique opportunity of acquiring such material. Having a considerable knowledge of Egyptian antiquities and a keen discrimination, particularly for dated pieces, he was able to make full use of this opportunity, and in the course of time accumulated a most valuable collection of the smaller classes of material. A number of his scarabs were purchased in 1894 by the Art Institute of Chicago, and single objects were bought from time to time by the British Museum and other collectors, but the main part of the Collection has remained intact, and will now, through the generosity of Miss Gould, enrich the Egyptian galleries of our Museum.

In dealing with a collection of this size—there are in all 3,370 pieces—it is of course impossible to give anything like a detailed account of the various objects; indeed a bare list of those worth mentioning would more than exceed the space which can be allotted to the present article. We must confine ourselves as far as possible to a description of the classes of objects, and refer those who wish to make a closer acquaintance with the individual pieces to the room of Recent Accessions, where the

whole collection has now been placed on exhibition for the present month.

The most important part of the collection historically, and that which Dr. Murch himself evidently took most pleasure in, consists of scarabs and the various other allied forms of seals. In the daily life of the Egyptian the seal played a very important part, and was used for a variety of objects. It was carried about on the person doubtless, as it is in the Egypt of to-day, as a means of identification, and to be affixed to documents as a sign manual; but in addition to this, at a time when locks and keys were non-existent, it provided the Egyptian with a means of safeguarding his property, and we find that wine jars and other vessels, bags, boxes, entrances to tombs, and even doors of storerooms and houses were all secured from theft or disturbance by means of the seal. In the administrative machinery of the country the use of the seal provided occupation for a great number of officials. The office of "Keeper of the Seal" was one of the highest that it was in the King's power to bestow; while among the lesser officials we find such titles as "Royal Sealers" (Heads of Departments), "Divine Sealers" (Superintendents of Temple Storehouses), "Assistants" of various degrees to the "Keeper of the Seal" and even "Instructors" in the art of sealing. Some of these titles, as we shall see, are represented in our present collection.

Egyptian seals are divided into two main classes. In the first the seal is cylindrical in shape, and the impression is made by *rolling* the cylinder over the prepared surface; in the second, which includes a variety of forms—scarabs, plaques, scaraboids, cowroids, animal-backed plaques and so on—a direct impression is made by *stamping*. The first, the cylinder seal, is

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the more ancient. It occurs even in pre-dynastic graves, commemorating indeed what is practically the Egyptian's first attempt to communicate his thoughts by means of written signs, remains in favor up to the time of the twelfth dynasty, and then rapidly disappears. The second class begins in the period immediately preceding the twelfth dynasty, and has been in use ever since.

The cylinder seal class is represented in the Murch Collection by forty-two examples. With two exceptions—one ivory<sup>1</sup> and one wood—they are all of stone, plain black or green steatite in the earlier examples, and glazed steatite, with one case of lapis lazuli, in the later. Seventeen of our examples belong to an interesting type which dates back to the very beginning of the dynastic period (Fig. 3, 4). They apparently contain the names of officials or private individuals, but up to the present no one has succeeded in satisfactorily deciphering them. The inscriptions on two of the others, which are slightly later in date, consist of animals and grotesque human figures (Fig. 3, 5). The remaining twenty-three bear royal names, and belong respectively to Menkaura (Fig. 3, 1) of the IV. dynasty (about 2900 B. C.), the builder of the third Gizeh pyramid, Userkaf (Fig. 3, 2) and User-n-ra (Fig. 3, 3) of the V. dynasty (about 2700 B. C.), Pepy of the VI. dynasty (about 2600 B. C.), Usertesen I., Amenemhat II., Usertesen II., Usertesen III., and Amenemhat III. of the XII. dynasty (2000–1788 B. C.), and to Sebekhetep III., Ra-mer-nefer and Her-tep-tau<sup>2</sup> of the XIII. dynasty (about 1700 B. C.). Royal cylinder seals are by no means common, and this is a particularly good selection. No other cylinder seals of User-n-ra or Ra-mer-nefer are known, while that of Her-tep-tau is the only object that bears his name in existence. There is also in the Collection a clay sealing of Sneferu of the IV. dynasty, giving the impression of a cylinder seal similar in type to the above.

Of the second class of seal—scarabs and

<sup>1</sup> This, with a few of the other seals in the collection, has been published by Newberry, Scarabs. London, 1906, Plate III., 14.

<sup>2</sup> Newberry, op. cit., vii., 2.

the other types applied by stamping—the Murch Collection has upwards of 800 specimens of various materials, including glazed steatite, glazed pottery, gold, carnelian, amethyst, lapis lazuli, jasper, beryl, limestone, ivory, bronze, paste, and glass. These may be conveniently subdivided into—

- A. Those bearing royal names (242 examples).
- B. Those bearing names of officials and other private individuals (70 examples).
- C. Seals without names, but inscribed with ornamental designs, names of gods, mottoes, and so on.
- A. The royal seals are divided among the various dynasties as follows:—  
Dyn. IV. Sneferu, Khufu (4 examples), Khafra, Menkaura (4).  
Dyn. V. Unas (7).

These seals are not contemporary with the kings whose names they bear, but were issued in commemoration at a much later date, most of them in the XXVI. dynasty.

Dyn. XI (2160–2000 B. C.). Men-tuhetep.<sup>3</sup>

Dyn. XII (2000–1788 B. C.). Usertesen III. (Fig. 4, 1), Amenemhat II. (2) Amenemhat III.

Dyn. XIII (1788– about 1680 B. C.). Sebekhetep I. (2), Nefheretep, Sebekhetep III (8. Fig. 4, 2).

Hyksos Kings (1680–1580 B. C.).  
Kha-neferu-ra, Maa-ab-ra,  
Aamu (Fig. 4, 3), Shesha  
(3), Ykeb, Khyan,<sup>4</sup> Apepa,  
Skha-n-ra.

Dyn. XVII (about 1600 B. C.).  
Aah-hetep (2).

Dyn. XVIII (1580–1350 B. C.).  
Aahmes I. (4), Aahmes Nefer-tari (6), Amenhetep I. (6. Fig. 4, 4), Thothmes I. (3), Thothmes II. (3), Hatshepsut (9), Thothmes III. (45), Amenhetep II. (8), Thothmes IV. (4), Amen-

<sup>3</sup> Newberry, op. cit., p. 87.

<sup>4</sup> Id. xxii., 21.

FIGURE 3



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- hetep III. (16), Tii (5), Akhenaten (7), Horemheb (2).  
 Dyn. XIX (1350-1205 B. C.). Rameses I., Seti I., Rameses II. (17, Fig. 4, 5), Merenptah.  
 Dyn. XX (1205-1090 B. C.). Rameses III., Rameses IV.  
 Dyn. XXI (1090-945 B. C.). Menkheper-ra (22; some of these may be in commemoration of Thothmes III.), Siamen.  
 Dyn. XXII (945-745 B. C.). Sheshonk I. (4, Fig. 4, 8), Osorkon II., Sheshonk IV.  
 Dyn. XXIV (718-712 B. C.). Bakrenref.  
 Dyn. XXV (712-663 B. C.). Shabaka (5), Men-kheper-ra (14; some of these may be in commemoration of Thothmes III.) Taharka (Fig. 4, 9).  
 Dyn. XXVI (663-525 B. C.). Psamtek I. (2, Fig. 4, 10), Shapenapt, Nekau, Psamtek II. (3).

- B. Of the class of private name seals there are in this collection only 70 examples, a very disproportionate number, one would think, as compared with the total of 242 royal seals. This is not a peculiarity of the collection, however, for the same ratio holds good in all collections, and in all excavations that produce scarabs. It should also be remarked that, with but few exceptions, the name is accompanied by a title which indicates that the owner of the seal was a person of some consequence. From these two facts we must surely infer that the right to use the name as a seal was confined to a privileged few, who gained this privilege, either by virtue of their office, or as a direct gift from the king. However that may be, it is at least true that the humbler individual was not in the habit of using a named seal. We may add that if he were debarred from advertising his name he had still the better of the bargain; for in the scarab-

makers' shops there were seals with a variety of decorative designs—scroll pattern, hieroglyph, or animal—any one of which was from an artistic point of view more effective than a name could ever be, and from these he could select whichever pleased his fancy most.

Another point of interest in this class of seals is to be found in the fact that such a large proportion—in our collection more than half—of the official seal-bearing class belongs to one small period of the history, namely that which lies between the XII. and the XIV. dynasties. It is to be explained by the changes which time brought about in the administration of the country, the gradual, if somewhat irregular, evolution of a centralized from a decentralized form of government. Throughout the whole of Egyptian history, as indeed has been the case in all Oriental countries, the power of the nobles was a constant menace to the throne, and assassination commonly paved the way to a new dynasty. In the period immediately preceding the XII. dynasty and throughout the middle kingdom a regular feudal system prevailed, the government of the country being farmed out to high officials, who came to Court but rarely, and whose name-seals, in their own district at any rate, would ensure almost as much respect as that of the king. In a period such as this, the period too in which seals first came into common use, it is natural that the official class of named seal should be common. By the XIV. dynasty the inherent weakness of this decentralized system of administration had brought about its natural conclusion. The government had split up into a number of petty kingdoms, the chief of each asserting his right to the kingship of the whole, and the country passed for a time into the hands of a foreign invader. Then in the XVIII. dynasty came the expulsion of the foreign-

FIGURE 4



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er, and the rise of a new and powerful line of kings, who, realizing the danger of a too powerful nobility, made a complete change in the form of government, absorbed into their own persons some of the old official titles and duties, and so restricted the powers and privileges of the remaining officials that they became, from semi-independent vassals, mere attendants on the king. One other point of interest in this connection must be noticed, and that is the great preponderance, in the latter part of the history, of the title, in some form or other, of "priest." With few exceptions the early seal titles are lay in character, whereas from the XVIII. dynasty onwards it is the exception to find a title that is not priestly. Here again the seals reflect the history. The throne had only escaped the danger of the nobles to fall into the hands of the "Church." Gradually all through the New Empire the power of the priests grew, till in the XXI. dynasty they gathered all the reins of government into their own hands, and established a line of priest-kings.

The seals are divided chronologically as follows:—

XII. dyn.

Senb-su-ma (2 examples). "Royal Sealer, Royal Companion, Keeper of the Seal." This is a well-known official, and his scarabs occur in several other collections.

Mery-ra. A ring in the collection also bears this official's name, and a scarab of his was found by Petrie at Illahun.

Tahuti-hetep. "'Hati' Prince, Superintendent of the Priests."

XII.-XIV. dyn.

Rera (Fig. 4, 12). "Superintendent of the Storehouse of Offerings."

Mu-nu-n-ab. "Mistress of the House" (chief wife). Of this lady one other scarab is known.

Shemses (Fig. 4, 11). "Attendant," son of Senb-nena.

Mesut. "Superintendent of the Interior, and of the North Land."

....senb. "Priest."

Nehesi. "Chief Scribe of the Keeper of the Seal." One other scarab known.

Sen-pu.<sup>1</sup> "Superintendent of the Storehouse of Offerings." Another of his scarabs was found at Illahun.

Ankh<sup>2</sup> (Fig. 4, 13). "Attendant of the ...."

Sebek-aa-senes.<sup>3</sup>

Senb-sy. "Overseer of the Lake."

Sehui. "Overseer of the Storehouse of the Palace."

Sebekhetep. "Uartu of the King's Table," son of the "Uartu of the King's Table" Mentuhetep. Several other scarabs of this official are known. The exact meaning of the title "Uartu" is doubtful.

Apu. "Guardian of the Bows."

Min. "High Priest (?) of Osiris."

Neb-re-sehui.<sup>4</sup> "Surveyor." Two other scarabs of his are known.

Hor-her. "Overseer of the Palace."

Nefer-hetep. "Judge, Instructor of the Scribes."

Senb-ui-su. "Overseer of the Palace."

Ptah-shent (?). "'Hati' Prince."

Auy.<sup>5</sup> "Governor of the City, Vezir."

S.... Sutekh.<sup>6</sup> "Royal Friend."

Betu(?). "Royal Scribe."

Zef.... "Sealer."

Khen-ser. "Superintendent of Interior."

Senb-sperui (?). "Mistress of the House" (chief wife).

(Name gone). "Superintendent of the Department of ...."

<sup>1</sup> Newberry, op. cit., xxix, 2.

<sup>2</sup> Id. xv., 24.

<sup>3</sup> Id. xii., 24.

<sup>4</sup> Id. xi., 4.

<sup>5</sup> Id. xi., 2.

<sup>6</sup> Id. xiv., 17.



FIGURE 5



FIGURE 6



FIGURE 7

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- Anku. "Scribe of the Offerings." Zedu(?). "'Uartu' of the King's Table."
- Nefer-iu (2 examples). There is a third scarab of this official in the Berlin Museum.
- Name doubtful (4 examples). These four seals belonged to the same person, but the name and title are indecipherable.
- Y-ab.<sup>2</sup> "Mistress of the House" (chief wife).
- Ptah-hetep. One other scarab of this official is known.
- Amenemhat.
- Nefer-khred. "'Hati' Prince."
- Antef.
- Antefa.
- Ptah-neferui-ka.
- XVIII. dyn. Men-kheper-ra-senb.<sup>3</sup> "Superintendent of the Workmen of Amen."
- Pe-n-thebu.<sup>4</sup> "Steward of the Queen's House."
- Thothmes (3 examples).
- Amenhetep (4 examples).
- Men-kheper-yker.
- Tar. "Superintendent of the Palace, Royal Scribe."
- XIX. dyn. Bak-n-khonsu.<sup>5</sup> "High Priest of Amen," son of the "Superintendent of the Recruits of the Temple of Amen," Amenemapt.
- Paser. "Governor of the City, Vezir." Paser was an important official under Rameses II, and a number of his other seals are known.
- Rameses. (2 examples).
- Seti.
- XX-XXII. dyn. Neb-ma-pek-tahuti. "Priest of Amen."
- Zed-tahuti-auf-ankh.
- Pimai. "'Erpati' Prince, 'Hati' Prince, Priest of Osiris." Two other seals of Pimai are known, one of them being in the Ward Collection, which was presented to our Museum by Mr. J. P. Morgan in 1905.
- <sup>2</sup> Newberry, op. cit. xliv, 14. <sup>3</sup> Id. xxix, 4.  
<sup>4</sup> Id. xxix, 6. <sup>5</sup> Id. xxxv, 21.
- Nes.... "Superintendent of the Priests."
- Name illegible. "Priest."
- XXVI. dyn. Hory. "Priest."
- Hor-tefi. "Priest."
- Pedu-khonsu. Inscribed "May Khonsu grant protection to the Priest Pedu-khonsu."
- Ankh-f-n-sekhmet. "Instructor of the Southern Tens."
- C. Seals of the third class, those without names, are found in very large numbers, scarabs being among the commonest objects that excavations on sites subsequent to the twelfth dynasty produce. So common were they that it is impossible to believe that all scarabs were intended for use as seals. Some, moreover, were too tiny to be used for such a purpose, while others from the inscriptions they bear were evidently intended to be worn as amulets. It is impossible, however, to draw a dividing line between the seal and the amulet order of scarab, and they must be considered together. As we have said, the unnamed class of seal presents an extremely varied selection of decorative designs, no two of which are exactly alike. For convenience of classification they may be subdivided according to their motives into six groups:—
- (a). Spiral and coil designs (Fig. 5, 1).
  - (b). Plant designs.
  - (c). Animal and human figures, hunting scenes, etc. (Fig. 5, 3).
  - (d). Names and figures of gods.
  - (e). Groups of hieroglyphs not meant to be translated, but arranged as a decorative design. (Fig. 5, 2).
  - (f). Mottoes and good wishes. (Fig. 5, 4)
- In the first of these groups are to be found the most beautiful designs that occur in Egyptian seals. The motive is an early one, beginning in the twelfth dynasty, and dying out in the eighteenth. Coil designs are also used as border patterns on

FIGURE 8



## THE METROPOLITAN MUSEUM OF ART

named scarabs (Fig. 4, 13). Plant and flower designs are generally later, though a lotus is occasionally used in combination with a spiral pattern of the first class. Animal and human figures are common in the XII.-XVIII. dynasty period, but hunting



FIGURE 9

scenes are as a rule later. Names and figures of gods do not occur until the XVIII. dynasty: some at least of this class must have been used as amulets. Class (e) is very common in the XII.-XVIII. dynasty period. Some of the groupings of hieroglyphs are very elaborate, but the symmetrical nature of the arrangement makes it quite clear that they were not intended to be read, and there is no difficulty in distinguishing them from the last of our groups.

This last group, containing the mottoes and good wishes, has a more direct human interest than any of the others, and it is unfortunate that the inscriptions on so many of these seals have proved quite untranslatable. The mottoes that can be translated are of a stereotyped order, and betray a somewhat pharisaical self-satisfaction. Such phrases as "Khonsu is my protection," "My life is from Khonsu," "Loving truth," "Ra will provide," "Ra is behind me, I have no fear," "Protection and life come from the eye of Ra," "Pleasing to the eye of Ra" are common, while three of the seals in the collection cheered the hearts of their owners with the lyrical outburst, "How beautiful beyond every face is that of Ptah when he bestows strength." The "wish" seals were presents given by one person to another to mark an anniversary or some other special occasion. Two scarabs and a plaque in our collection bear the inscription "May Ra grant you a happy New Year." "May your name be established, may you have a son" (Fig. 5, 4), and "May your house flourish every day" are alternative New Year wishes that occur, and it is perhaps worth noting that the Egyptian of to-day uses almost exactly the same phrases in offering you his New Year's greetings. Other "wish" seals represented in the collection are "May you have a good journey to Thebes," "May your name be established in the House of Osiris," and "May Bast grant love."

In addition to the seals already described there are also in the collection a considerable number of signet rings. The earliest type is found in the XII. dynasty, and consists of a simple metal wire, usually gold, which is passed through a scarab, and is then twisted on itself to form a ring. This type persists into the XVIII. and XIX. dynasties (see example in Fig. 4), but from the XVIII. dynasty onwards the common

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type is of metal throughout, gold or bronze, ring and bezel being made in a single piece. Glazed pottery rings of this later style are also very common in the XVIII. dynasty. Among the rings or parts of rings represented in the collection are included two of XII.-XIV. dynasty officials named Mery-ra and Nes-Khu; one of Thothmes III.; one

sists of a very interesting series which were issued from time to time by Amenhetep III. to commemorate certain events in his reign. Four sets of scarabs are known in this series, and two of them are represented in the Murch Collection. The first (Fig. 8, 2), of which about 40 examples are known, relates the lion-hunting exploits of



FIGURE 10

each of Amenhetep III. and Tii; eighteen of Akhenaten; one of Nefertiti; one of Ankh-kheperu-ra; one of Horemheb; two of Tutankhamen; one of Ankh-s-n-amen; one of Seti I.; three of Rameses II.; one of Merenptah; one of Rameses VI.(?); and one of a XXVI. dynasty official named Ptahhetep.

Two other classes of scarabs remain which are very large in size, and are quite distinct from the seal varieties. One con-

the King, who describes how between the first and the tenth years of his reign he "shot with his own bow 102 lions, fierce ones"; while the second (Fig. 8, 1) commemorates the celebration of his marriage with Queen Tii.

To the remaining group of non-seal scarabs belong those which are known by the name of "heart scarabs." These were placed inside the wrappings upon the breasts of mummies, and their use as amu-

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lets is indicated by the fact that upon the base of each example is inscribed in more or less complete form the 30th chapter of the "Book of the Dead", the chapter of not allowing to be rejected the heart of the deceased in the underworld." In the papyrus copies of the "Book of the Dead" the vignette which accompanies this chapter represents the deceased in the scales, being weighed against his own heart by Thoth in the presence of Osiris. In the Murch Collection there are 20 of these heart scarabs, dating from the XVIII. to the XXVI. dynasties. Many of them are so carelessly inscribed that it is difficult to decipher the name, while in others the space intended for the name has never been filled up, showing that such scarabs were kept in stock by the undertakers, and could be got ready for use at a moment's notice simply by filling in the name of the deceased.

The remaining classes of material in the collection must be treated more briefly. In the first place, in addition to the named seals and scarabs, there are a considerable number of other objects of various kinds which are inscribed with the names of kings or notables. For convenience of reference these are arranged in chronological order in the subjoined table—

XII. dyn. Forehead pendant of Am-enemhat III.

XIII. dyn. Incomplete plaque giving name Ra-kha-ka(?), and Horus name Neb-semtu. The reading is not quite certain, but we know from Manetho that there was a king of this name in the XIII. dynasty, and the color of the glaze agrees well with that dating. The Horus name is otherwise unknown.

XVIII. dyn. Named objects of this dynasty are very common. Here we have "sacred eye" amulets of Amenhetep I., Thothmes III., Amenhetep II., Thothmes IV., Amenhetep III. and Akhenaten; beads and pendants of Amenhetep I., Hatshepsut, Amenhetep III., his daughter Hent-tau, and Akhenaten; seal moulds of Akhenaten, his wife Nefertiti, Tutankhamen

and Horemheb; and lastly, what is perhaps the most valuable piece in the collection, a "kohl"-tube, inscribed with the names of Amenhetep III. and his queen, of that rich deep blue which is so characteristic of his reign (Fig. 9).

XIX. dyn. Three wooden clamps, a pendant and an incomplete ushabti of Seti I.; an object of unknown use in red granite, three pendants, a glass heart amulet, two beads and a seal mould of Rameses II.; three incomplete ushabtis, one complete tile and five tile fragments from foundation deposits; and a pendant of Seti II. To this dynasty also in all probability belongs a limestone canopic jar, dedicated to a princess, hitherto unknown, named Aniy.

XXI. dyn. A bead of Herhor; three ushabtis of Hent-tau, the wife of Piankh; three ushabtis of Panezem I. (Fig. 10, upper row); an ushabti of Ramaka, wife of Panezem I.; and four ushabtis and an amulet of Zed-khonsu-aufankh, son of Panezem II. These eleven ushabti, or servant, figures must have come from the great find of royal mummies at Deir el Bahari in 1881. Others from the same find were purchased by our museum from the Egyptian Government in 1886, and the two sets combined will now give us a fairly complete selection of the ushabtis of these XXI. dynasty priest kings and their families. There are also in the Murch Collection ushabtis of six inferior priests of the same period (Fig. 10, lower row).

XXIII. dyn. Glazed limestone fragment, giving both cartouches of Amenrud. This is a very rare king, the only other museum objects of his that are known being a crystal vase in the Louvre, and a wooden fragment in Berlin.

XXV. dyn. Five beads and a plaque of Shabaka; a large bronze stamp



FIGURE 11



FIGURE 12

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of Shabatoka; and a fragment of an alabaster jar with the name of Queen Amenardus.

**XXVI. dyn.** Five pendants, an ivory forehead pendant, a lapis lazuli "sacred eye" amulet, and an incomplete "menat" pendant of Psamtek I.; four tiles from a foun-

II.; silver coins of Alexander the Great, Ptolemy I., Ptolemy IX., Ptolemy X., Ptolemy XI., Nerva, Trajan, Hadrian and Aelius Verus, and bronze or copper coins of Tiberius, Claudius, Nero, Trajan, Hadrian, Antoninus Pius, Probus, Licinius and Constantine. The



FIGURE 13

dation deposit of Shapenapt, wife of Psamtek I.; a bead of Psamtek II.; a seal mold and two "menat" pendants of Nekau; a pendant, two incomplete "menat" pendants, and three pieces of black granite with cartouches of Haa-ab-ra; a bead, and three pieces of sistrum handles of Aahmes-sa-neith.

To this period also belong a number of fine ushabti figures, notably four of a certain "Admiral of the Fleet" named Pa-n-hebu.

**XXX. dyn.** Bead of Nekht-neb-f.

Coming down to later times we have a seal impression of Arsinoe, wife of Ptolemy II.; a bronze stamp of Hadrian; gold coins of Vespasian, Valentinian, Valens, Heracilius, Constantine and Justinian

majority of these coins were struck at the Alexandrian mint, but some are from the mints of Constantinople, Citium and Salamis. In addition there are a gold coin of one of the Abbaside Khalifs, a coin of Sala ed Din, and a Venetian coin of the XV. century.

Another class of objects in which the Murch Collection is well represented is that of amulets. Amulets in one form or another are the most persistent of all classes of Egyptian material, nor, in dealing with a people in whose religion magic played such a prominent part, is that at all to be wondered at. Indeed so deeply were the Egyptians imbued with the idea of fulfilling their material or spiritual wants, and of averting danger or disaster by means of



FIGURE 14

magical figures and formulas, that it would almost be true to say that *all* their tomb furnishing and decorations were amuletic in origin. For example, each Canopic jar was presided over by a deity whose province it was to protect from destruction the portion of the body contained in it; ushabtis were figures which a magic formula would quicken to life in the next world to work for their owners; boats, weapons, models of furniture, and all the other necessities of this life were placed in the tomb in anticipation of a want which their owner was sure to feel in the next; food offerings, or later sculptured representations of food offerings which a knowledge of magic would make equally available, were provided for the same reason; pictured scenes, representing the dangers which threatened the deceased in his passage into the next world, together with the correct magic formulas

by which they might be averted, were inscribed on papyrus or tomb wall to prompt the forgetful or ignorant; in a word, everything in the tomb was designed to meet some particular special need in the new form of life, and in that sense were almost as much amuletic in their nature as the tiny figures or charms which are usually associated with the term amulet. Nor was it only in their pious care for the dead that the Egyptians made use of amulets. To an almost equal extent their everyday existence was tinged with magic, and the most ordinary affairs of life were regulated by superstition. Evil spirits were exorcised, and beneficent ones cajoled into granting favors, by the use of spells and magic names; votive offerings were placed in temples to ensure to their donors the protection of the deity whose name they bore; lucky and unlucky days were carefully watched out for; charms

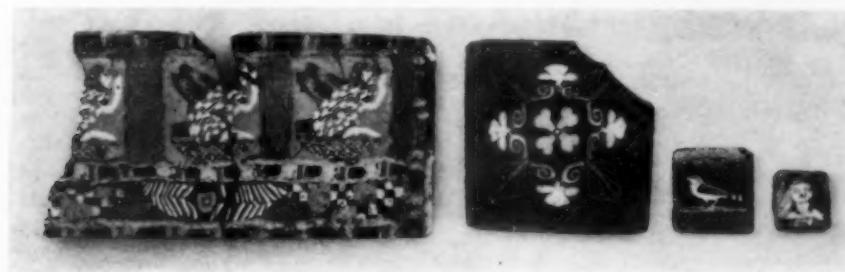


FIGURE 15

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were carried or hung up in the house to avert special dangers such as snake-bite or death from drowning; while the medical recipes preserved remind one forcibly of the contents of the witches' caldron in Macbeth. Small wonder then if the sand of Egypt is full of amulets.

They occur—we are using the term "amulet" now in its more restricted sense—in Egyptian graves of every period, and, except in certain well-defined cases, are of course extremely difficult to date with any close degree of accuracy. An examination of a large collection such as this, however, brings out very clearly the great difference that exists between the earlier and the later amulets, and the fact that it is possible to draw a fairly sharp dividing line between those of the two periods. This line of division is ruled for us by the dark period of foreign domination which lay between the XII. and the XVIII. dynasties; and though on the one side or the other a latitude of four or five dynasties must frequently be allowed, there is very rarely a question as to which side of the line any given amulet belongs. In the earlier period the types of amulets were comparatively few, and consisted almost entirely of animals or heads of animals, human hands, legs, and faces also occurring. They differ from the later types in that they were very small, and were all made of precious or semi-precious materials, carnelian, beryl, amethyst, and gold being most sought after. They were worn commonly on necklaces, and hence must have an ornamental as well as a magical value. With the advent of the XVIII. dynasty came a great change, due in part no doubt to the growing influence of the Theban priests of Amen; an influence which was itself a direct result of the change that was coming over the general character of the religion of the country. Even in its earlier stages the religion of Egypt was by no means a simple or easy one to comprehend: in later times, owing to the fact that the Egyptian adopted with enthusiasm any new god he might hear of, or any new point of doctrine that might happen to occur to him, and yet never by any chance gave up any of the old ones, it arrived at a state of con-

fusion which defies description. In its later developments at least three quite distinct and entirely contradictory doctrines with regard to the future state were involved, and the Egyptian with fine impartiality believed them all. It will readily be understood then that the character of amulets would change, and their scope be enlarged. Many of the old amulets, such as the "foot" and "hand," "hippopotamus head" and "leopard head," disappeared altogether. Others in animal form persisted, but were worn, not as mere animals any more, but as representatives of the gods whose sacred animals they were. Little figures of the gods themselves came into use, and became increasingly popular, and a number of other forms, much more involved and incomprehensible in their symbolism, such as the "girdle tie," supposedly representative of the blood of Isis, were added, and became regular parts of the equipment of the mummy. In the Murch Collection there are 24 varieties of amulets belonging to the early class, and 74 to the late; and a further illustration of the great increase in the amulet's sphere of influence is given us by a late document, which states that no less than 104 varieties were considered essential to the proper furnishing of the mummy.

It is of course impossible in dealing with a collection of amulets which numbers several hundred examples to attempt to describe the individual pieces. One group, however, calls for special mention. It consists of a set of seven deities, in wood; Isis with outstretched protecting wings, Horus, Anubis supporting a "dad" sign, Anubis with bow and arrow, Min, Ptah-Sokar-Osiris, and an ichneumon holding a sacred eye. As may be seen in the accompanying illustration (Fig. 11) the figures are exquisitely modeled, the details on some of them being worked out with such care and precision that to be properly appreciated they must be seen under a magnifying glass. For the rest we may single out a frog in lapis lazuli with gold eyes, a gold figure of Isis (Fig. 19), a glazed pottery figure of Bast, and a large figure of Taurt in glazed frit (Vignette on cover).

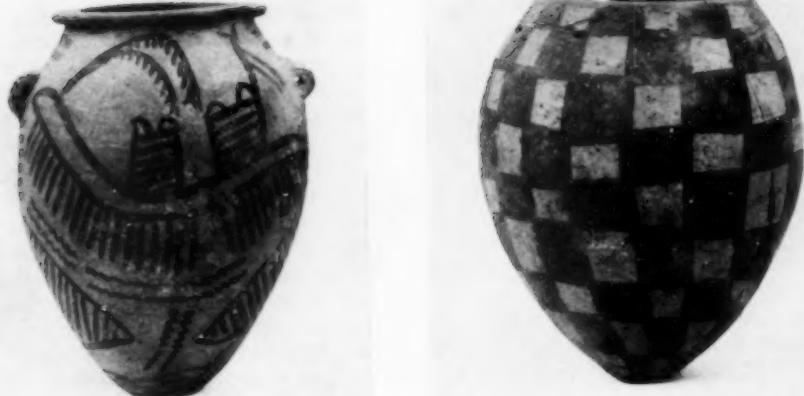
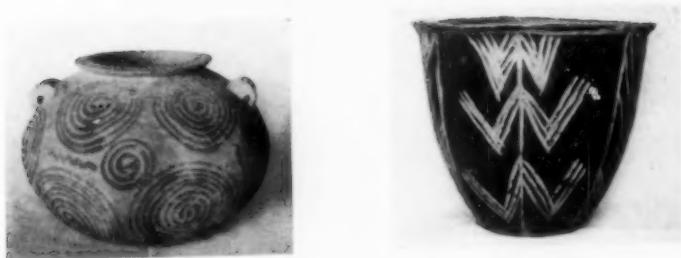


FIGURE 16

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Votive figures are so akin to amulets in their purpose that it would almost be justifiable to include them under one heading. Moreover, in Egypt at any rate it is impossible to distinguish between the votive and the propitiatory type of offering, between the gift, that is to say, which expressed thanks for past favors and that

Osiris, Imhetep, Harpocrates, the Apis bull (Fig. 13), and the cat of Bast. Figures of this kind are also common in stone and other materials: two of lapis lazuli are shown in Fig. 12, representing the goddess Maat and the hawk of Horus.

Objects in glass are also well represented in the collection. In Fig. 14 is



FIGURE 17

which anticipated benefits to come. In both cases the usual form that the offering took was a figure, or number of figures, of some god or of his sacred animal; the figures being either placed within the temple itself, or buried in the ground within its precincts. Bronze seems to have been the favorite medium, and statuettes of this material are extremely common. Osiris naturally held chief place in popular esteem, but practically all the gods are represented, and in late times the plan was even adopted of combining the distinguishing features of two or three gods in a single figure, thereby securing their united protection in a very economical way. An example of this occurs in the Murch Collection, a seated ithyphallic figure having the flail of Min, the ram horns of Amen, and the back of a bird. Among other bronze votive figures in the collection there are statuettes of

shown a group of five vases of the type that until quite recently has always gone by the name of Phoenician. They have been found in many quarters of the Mediterranean, but, as Kisa<sup>1</sup> has pointed out, there can be no question that their original home was in Egypt, and that if any were manufactured abroad they were but imitations of Egyptian originals. In the first place, it was in Egypt that glass was invented, and in the eighteenth dynasty (about 1500 B. C.), some eight or nine hundred years before the date of the so-called Phoenician ware, glass-making was a flourishing trade, and exceedingly beautiful vases were being manufactured. These early vases, moreover, were so similar in shape and technique to the later ones that in many cases it is exceedingly difficult to distinguish be-

<sup>1</sup> Kisa, *Das Glas im Altertume*. Leipzig, 1908. Vol. I p. 95.

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tween them. If then we grant that the later vases were foreign, we have to make ourselves believe that a somewhat peculiar type, both in shape and technique, completely died out in one country, and that precisely the same type was reintroduced into it after a lapse of time by another. As a matter of fact, however, our Egyptian

Of the five vases in the photograph No. 5 dates to about the thirteenth century B.C., 4, 3 and 1 to the eighth or seventh, while the second is possibly early Ptolemaic. They were hand molded on a sand core, colored sticks of glass were wound round and pressed in, and the pattern was formed by dragging the surface of the vase while



FIGURE 18

expedition of the Metropolitan Museum has found in its work clear proof that the ware did not by any means die out in Egypt. In a town site at Lish, some four hundred years later in date than the XVIII. dynasty, definite evidence was found of the manufacture on a large scale of this very type of glass. We know, moreover, that Egypt at this later period was doing a considerable trade with neighboring countries, that the early historians all speak with admiration of the glass of Egypt, that the Alexandrian glass-workers were famed for their handiwork, and that under the Emperors glass, in one form or another, formed part of the annual tribute to Rome. Everything points to the fact that in ancient times Egypt was the great center of the glass-making trade, and it is really difficult to see on what grounds the claim of Phoenician origin for this type of vase has been based.

still soft. Blown glass was a discovery of considerably later date.

To Egypt also is due the invention of mosaic glass so-called, in which a number of tiny rods of various colors were assembled to form a pattern, and then lightly fused into a single mass, the pattern thus running lengthwise throughout the whole piece. Many of these mosaic designs were on much too minute a scale to have been made in their present size. In Fig. 15, for example, we have a case in point, the details of the frog's wings and of the bird's tail being so delicate that they can hardly be seen without the aid of a magnifying glass. In order to attain this result the original design was made on a very much larger scale. The fused rod was then drawn out evenly, and, as a natural consequence, the thickness of the rod being lessened in proportion to the increase in its

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length, the design itself was correspondingly reduced in size. The rod thus drawn out to the required length was cut into thin slices, each slice exactly reproducing the original design. The slices, if intended for inlay, were then backed with common glass and were ready for use. In addition to a large number of these slices, square, round and oblong, in the Murch Collection there are fortunately preserved for us two of these rods, drawn out ready to be sliced. There are also pieces of millefiori vases, small grotesque faces and animal heads, and several colorless vases of blown glass all of the Roman period.

Beads of various kinds form another important part of the Collection, and these are particularly welcome, as our Museum has hitherto been but poorly represented in this class of material. Of glass beads there is a very large assortment—opaque beads of various colors of the XVIII.-XX. dynasty period, “eyed” beads of the later period up to the Ptolemaic, and a large collection of beads of the Roman period, including mosaic, millefiori, gilt, silvered, and “marbled.” The most interesting of the glass beads are the imitations of various kinds of stone—amethyst, lapis lazuli, garnet, beryl, agate, onyx and hematite being all thus anciently counterfeited—in some cases so cleverly that it is almost impossible to distinguish the false from the real. Among the beads of other materials there are some fine amethyst, garnet, and hematite necklaces of the XII. dynasty, and carnelian and glazed pottery strings of various periods, all the way from predynastic to Coptic.

In addition to the material already described, which fell naturally into groups, there still remains a large miscellany of objects which should not be passed over in silence. It will be easiest perhaps to divide them into chronological periods, a plan which will have the additional advantage of showing to some extent the wide scope of the collection. Thus, of the predynastic period we have a very unusual decorated pottery box, and seven decorated pottery vases (Fig. 16); seven stone vases, two of which are of considerable size; several finely worked flint implements, and a pair of the

flint bracelets that occur so rarely; an ivory hair comb; and a number of stone mace-heads, playing marbles, and other small objects. Somewhat later in date, and belonging to the period of the earliest dynasties, there are three more flint knives, and some small stone vases. To the VI.-XI. dynasty period belong another series of small stone vases. The XII. dynasty is represented by several interesting objects. First in importance comes the obsidian statuette head in Fig. 17. This is a charming and delicate piece of work, and affords a very good example of the control which the Egyptians had over this unresponsive medium. There are also three wooden dolls; a delightful vase of blue marble, the sides of which are supported by a pair of monkeys in high relief; and a number of “kohl” pots and other alabaster vases. Among other XVIII. dynasty objects occur—the head of a granite statue; the head of an alabaster statuette of a king (Fig. 18); a gold earring with cloisonné inlay of lapis lazuli (Fig. 19); an alabaster pestle and mortar; two alabaster tubular vases; three bronze axe-heads; a fine bronze mirror, with handle in the form of an erect female figure; and a number of glazed pottery pendants and pieces of inlay which must have come from the palace of Akhenaten at Tell el Amarna. Three of the four pendants shown in Fig. 20 are inscribed with Akhenaten’s motto “Living in the Truth.” Among the objects of a later dynastic time we may notice three open-work rings of glazed pottery (Fig. 1); a statuette head in basalt, of very good workmanship; and a glazed pottery flask of the kind known as “New Year” flasks, it being the custom for the master of a house to receive one or more as a gift from his children or dependents on New Year’s Day. This example has “May Ra grant a happy New Year to their lord” on one shoulder, and on the other “May Isis grant a happy New Year.” To the Ptolemaic period belong a number of wooden “mummy labels” or tags, which were fastened to mummies for purposes of identification; a very necessary precaution, for at this period it was common among the poorer classes to bury a number of people together in one common

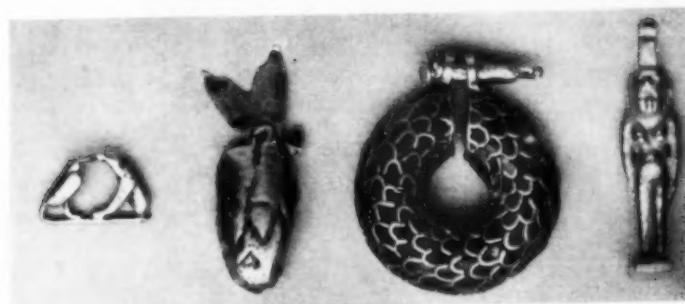


FIGURE 19



FIGURE 20

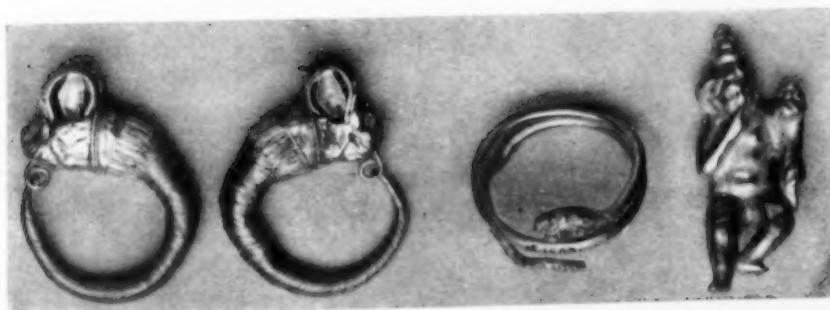


FIGURE 21

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tomb. The labels are inscribed, some in demotic characters, some in Greek, and some in both. To the end of the Ptolemaic and earlier part of the Roman periods belong also—an interesting little collection of jewelry, consisting of gold chains, earrings and finger-rings, a selection of which is shown in Fig. 21; a large variety of gems, classical and gnostic; and a number

of playing marbles. Of the Coptic period we have a number of ostraca; a large wool-carding comb of wood, and a wooden stamp; and a number of crosses of bronze, glass, wood and mother-of-pearl. Last of all, to the early part of the Arab domination must be assigned a piece of embroidery and a number of glass bracelets.

ARTHUR C. MACE.



FIGURE 22

